

CHAMBER SYMPHONY

BY

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of the requirements for the degree,  
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Accepted by the faculty of the Jacobs School of Music, Indiana University, in partial fulfillment of the requirements for the degree Doctor of Music.

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MIKE SWEENEY

***Chamber  
Symphony***

- 2014 -

## PROGRAM NOTES

*Chamber Symphony* was originally going to be a different piece, called *Episode*. Here was the idea. (and by telling you all this, I trust you to understand that most of this concept doesn't exist in the piece anymore, except for a couple things I'll talk about, so don't go looking for it. Just don't do it!)

I was going to take an episode of *Monty Python's Flying Circus* and use it as the form for the piece. Specifically, the episode "The Buzz Aldrin Show," one of my favorites, and one of their all time best. The episode is chock full of all the good little interconnected bits you'd expect from Monty Python, and so I was confident that the piece would be suitably bizarre and full of short juxtapositions, but somehow still hold together cohesively.

So I began sketching. First, like every good composer who is short on actual melodic ideas, I decided to spell out "Monty Python" in note names, using a hodgepodge of note-to-letter techniques. M=mi, O=do, N=G (French System), T=ti, Y=D (Fr.), P=Bb (Fr. and I decided to add a flat), Y and T like before, H=B (in German), O and N as before too. So you get E C G B D Bb D B B C G. Turned out to be sort of a fun motive with lots of 3rds, so it went in.

Second, I started writing music for a couple of sketches from the episode. It begins with a cartoon showing a verdant morning scene, into which creeps a caterpillar that is actually a man in a trenchcoat and hat with a mustache (the man, not the hat). He bumbles along the leaf, muttering, enters his house, and goes to bed under some covers. Time elapses. Eventually his alarm clock goes off, and a resplendent butterfly that looks like Liberace emerges. The opening of the piece paints that scene, with morning

music and the contrabassoon playing little muttering lines.

The other major part was based off of an image from the "Architect Sketch," where John Cleese explains to some investors his plan for an ultra-modern block of flats that would "carry the tenants in extreme comfort past murals depicting mediterranean scenes, toward the rotating knives." The investors inquire if he's planning to slaughter their tenants, to which he responds, "Does that not fit in with your plan?" The musical image in the piece is the conveyor belt, represented by the undulating bassline that starts after the morning music.

After that, other ideas didn't take off, and I had a problem: the caterpillar, rather than morphing into Liberace, wanted to morph into the conveyor belt. So now I had to get from the morning music into the conveyor belt music. And I felt it needed more time to make that transition than the fast pace set by the short sketches. Long story short, it wasn't working. That's when I ditched the *Episode* idea, and suddenly the piece clicked. The rest of the piece just grew out of the pre-existing materials and where they wanted to go. So there you go.

Now, in every piece of music, there's always compromise between a composer's initial plan and the way the materials want things to go, but this time, the materials sort of hijacked the proceedings and forced me to toss my plan. Not that that's a bad thing, but that kind of uncertainty can be scary. One of my favorite cartoonists, Lynda Barry, describes her creative process as "being able to stand 'not knowing' long enough for something alive to take shape." In *Chamber Symphony*, I can safely say there was plenty of "not knowing" on my part.

Mike Sweeney, April 2015

# INSTRUMENTATION

## CONCERT SCORE

Instruments that sound at the octave or double octave are notated at their written pitch.

Flute / Piccolo  
Oboe / English Horn  
Clarinet in Bb  
Contrabassoon

Horn in F  
Trumpet in C  
Trombone  
Tuba

Harp  
Piano / Celesta (one player)

**Percussion 1** - 2 Suspended Cymbals (Small And Medium)\*, Medium Bass Drum\*,  
Medium Tam-Tam\*, 5 Temple Blocks\*, Vibraphone\*, Marimba

**Percussion 2** - Vibraphone\*, 5 Temple Blocks\*, 2 Tom-Toms, 2 Bongos, Medium Tam-Tam\*,  
2 Suspended Cymbals (Small And Medium)\*, Medium Bass Drum\*, Chimes, Glockenspiel

\* may be shared

Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass





# Chamber Symphony

MIKE SWEENEY

- 2 0 1 4 -

**Languid, ♩ = 60**

Flute/  
Piccolo

Oboe/  
English Horn

Clarinet

Contrabassoon

Horn

Trumpet

Trombone

Tuba

Percussion 1

Percussion 2

Harp

Celesta

Piano /  
Celesta

**Languid, ♩ = 60**

Violin 1

Violin 2

Viola

Violoncello

Contrabass

*glowing*

*pp* *mp* *pp*

**Vibraphone** soft yarn mallets

*ppp* *p* *n.*

*mp* *pp* *pp* *mp* *pp*

**Celesta**

*mp* *p*

*mute shimmering* *tr*

*mp* *pp* *mp* *pp* *mp*

[illegible]

9

11

surrounding E.H.

**Flute**

*ppp* *pp* *ppp* *pp* *mp* *p* *mf*

**English Horn**

*p* *mp* *mf*

**Clarinet**

*pp* *p* *ppp* *pp* *mf*

**Contrabass**

*p* *mf* *mf* *p*

**Horn**

*pp* *mp* *pp*

**Trumpet**

**Trombone**

**Tuba**

**Perc. 1**

**Medium Suspended Cymbal** soft yarn mallets

*pp* *mp* *n.*

**Perc. 2**

*pp* *mp* *n.*

**Harp**

*pp* *mp* *pp* *p*

**Cello**

*mp* *mf* *mp*

**Violin 1**

*pp* *mf* *pp*

**Violin 2**

*mp* *pp* *mf* *pp*

**Viola**

*(pp)* *mf* *pp*

**Violoncello**

**Contrabass**

13

Fl. *mp* *mf* *p*

E.H. *mp* *mf* *p*

Cl. *mp* *mf* *p*

Cbn. *p* *mf* *p* *f* *p* *f*

Hn. *pp* *mp* *pp*

Tpt. -

Tbn. -

Tba. -

Perc. 1 (m. sus. cym.) *pp* *mp* *n.*

Perc. 2 (vib.) *pp* *mp* *n.*

Hp. *mf* *p* *p* *mf* *p*

Cel. -

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp* *mp*

Vc. -

Cb. -

17

Fl. *mf* *p* *mf*

E.H. *mf* *p* *mf*

Cl. *mf* *p* *n.* *p* *mf*

Cbn. *mf* *pp* *pp* *mf* *pp*

Hn. *pp* *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1 **Medium Bass Drum**  
medium timpani mallets *ppp*

Perc. 2

Hp. *p* *mf* *p*

Cel.

Vln. 1 *mp* *pp* *3* *5* *6* *7*

Vln. 2 *3* *5* *mp* *pp* *3* *5* *6*

Vla. *pp* *3* *5* *6* *mp* *pp* *3* *5*

Vc.

Cb.

— page 6 —

Fl. *tr* *mf* *mp*

E.H. *p* *n.* *mf* *mp*

Cl. *p* *mf* *mp*

Cbn. *p* *f* *p*

Hn. *pp*

Tpt.

Tbn.

Tba.

Perc. 1 *mp* *n.*

Perc. 2 *mp* *n.*

Hp. *p* *mf* *p*

Cel.

Vln. 1 *6* *mp* *tr* *pp* *3* *5* *3* *mp*

Vln. 2 *(tr)* *pp* *3* *5* *6* *mp* *pp* *3*

Vla. *pp* *3* *5* *6* *mp* *pp* *3* *5*

Vc. *5* *6* *7* *mp* *pp* *3* *5* *6* *mp*

Cb.

27

Fl. *mf* *p*

E.H. *mf* *p*

Cl. *mf* *p*

Cbn. *mf* *mp* *f* *ff* *mf* *f* *p*

Hn. *mp* *pp*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (vib.) *pp*

Hp. *p* *mf* *p* *f*

Cel.

Vln. 1 *pp* *mp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp* *mp*

Vc. *pp* *mp*

Cb.



31 accel. poco a poco to m. 51

(♩ = 60)

30

Fl. *f* *mp* *mf*

E.H. *f* *mp* *mf*

Cl. *f* *mp* *mf*

Cbn. *mp* *f* *p* *mf*

Hn. *mp* *n.*

Tpt.

Tbn.

Tba.

Perc. 1 **Medium Tam-Tam**  
medium timpani mallets *pp* *mp* *b.d.: ppp* *pp* *mp*

Perc. 2 **Temple Blocks**  
medium rubber mallets *mf* *p* *mf*

Hp. *p* *mf* *p*

Cel. *mf* *mp*

acc. poco a poco to m. 51 (♩ = 60)

Vln. 1 *mf* *pp* *mp* *pp*

Vln. 2 *mf* *pp* *mp* *pp*

Vla. *mf* *mp* *p* *mp*

Vc. *mf* *mp* *p* *mp*

Cb.





— page 12 —

(♩ = 96)
-----
(♩ = 108)

45

Fl.

E.H.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

(♩ = 96)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

# 51 Lumbering, ♩ = 112

50

Fl. *f* *n.*

E.H. *f* *n.* end solo to oboe

Cl. *f* *n.*

Cbn. *ff* *mf*

Hn.

Tpt.

Tbn. straight mute *f*

Tba. mute *mp* *f* *mp* *f*

Perc. 1 (b.d.) *f* *mp*

Perc. 2 (toms, bgos., t.blk.) *mf* *p* *mf* *p*

Hp. *mf* *f* *mf* *mf* *f*

Pno. *Piano* *mf* *f* *mf* *mf* *f*

Vln. 1 *mf* *f* *p* *mf* *p*

Vln. 2 *mf* *f* *p* *mf* *p*

Vla. *mf* *f* *p* *mf* *p*

Vc. remove mute

Cb. *mf* *pizz.* *5* *3* *5* *3*

\* Legato indicates stress - keep emphasis on those notes as the subdivisions shift.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged as follows:

- Fl.** (Flute)
- Ob.** (Oboe)
- Cl.** (Clarinet)
- Cbn.** (Bassoon)
- Hn.** (Horn)
- Tpt.** (Trumpet)
- Tbn.** (Trombone)
- Tba.** (Tuba)
- Perc. 1** and **Perc. 2** (Percussion)
- Hp.** (Harp)
- Pno.** (Piano)
- Vln. 1** and **Vln. 2** (Violins)
- Vla.** (Viola)
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score includes various musical notations such as notes, rests, dynamics (f, mf, p, mp), and articulations (accents, slurs). The key signature is one flat (B-flat), and the time signature is 4/4. The score is written for a full orchestra, with each instrument part clearly delineated on its own staff.

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn. (s.mute)

Tba. (mute)

Perc. 1

Perc. 2 (toms, bgos., t.blk.)

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* *ff* *sub. mp* *f* *p* *mf* *f*

*f* *sf* *f* *mf* *f*

*f* *mp* *f* *p*

*f* *mp* *f* *mp* *f*

*f* *sub. p* *mf* *p* *f*

*f* *sub. p* *mf* *p* *f*

*p* *f* *sub. p* *fp* *mf* *p* *f*

arco *f* pizz. *p* *mf*

*sub. mp* *f* *p*

sul tasto

ord.

sul pont.

gliss.

8<sup>va</sup>



[illegible]

75

Fl. *p* *mf* *p* *f*

Ob. *p* *mf* *p* *f*

Cl. *p* *mf* *p* *f*

Cbn. *f*

Hn. (mute) *p* *mf* *p* *f*

Tpt. (c. mute) *p* *mf* *p* *f*

Tbn. (s. mute) *mf* *f*

Tba. (mute) *p* *mf* *f* *p*

Perc. 1 (b.d.) *mf* *pp* *pp* *sfz* *mf* *p*

Perc. 2 (vib.) *p* *mf* *p*

Hp. *mp* *< f* *mf* *f* *mf* *ff*

Pno. *mp* *f* *mf* *f* *mf* *ff*

Vln. 1 *senza sord., ord.* *agitated* *f* *ff*

Vln. 2 *senza sord., ord.* *agitated* *f* *ff*

Vla. *senza sord., ord.* *agitated* *f* *ff*

Vc. *agitated* *f* *ff* *mf*

Cb. *f* *p* *f*

[illegible]

88

Fl. *sim.*  
*p* *mf* *p* *mf* *p* *mf*

Ob. *sim.*  
*p* *mf* *p* *mf* *p* *mf*

Cl. *sim.*  
*p* *mf* *p* *mf* *p* *mf*

Cbn. *f* *< ff sub. mf*

Hn.

Tpt.

Tbn. (s. mute) *mf* *< f* *mf*

Tba. (mute) *f* *mf* *< f* *mf*

Perc. 1 (b.d., med. timp. mal.) *pp* *mp*

Perc. 2 (t.blk.) *mp* *f*

Hp. *p* *mf*

Pno. *p* *mf*

Vln. 1 *p* *p* *mf*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Cb. *pizz.* *f* *sub. mf*

*espressivo, molto vib.*

Fl. *p* *mf* *p* *f* *mf* *ff* *mf*

Ob. *p* *mf* *p* *f* *mf* *ff* *mf*

Cl. *p* *mf* *p* *f* *mf* *ff* *mf*

Cbn. *f* *mp*

Hn. *f* *mp*

Tpt. *f* *mp*

Tbn. *f* *mp*

Tba. *f* *mp*

Perc. 1 *p* *f* *p* *f*

Perc. 2 *p* *f*

Hp. *f* *mf*

Pno. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. *f* *mp* arco

100

Fl. *ff* *rhapsodic* *f*

Ob. *ff* *rhapsodic* *f*

Cl. *ff* *rhapsodic* *f*

Cbn. *ff* *f*

Hn. *sim.* *f* *p* *f* *p* *f* *p*

Tpt. *straight mute* *sim.* *f* *p* *f* *p* *f* *p*

Tbn. (str. m.) *ff* *sim.* *f* *p* *f* *p* *f* *p*

Tba. *remove mute* *f*

Perc. 1 *Medium Tam-Tam* *p* *f* *3*

Perc. 2 *ppp* *f*

Hp. *mp* *f*

Pno. *mp* *f* *3* *3* *3* *3*

Vln. 1 *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Vln. 2 *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Vla. *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Vc. *mp* *ff* *rhapsodic* *f* *3* *3* *3* *3*

Cb. *ff* *f* *3* *5* *3* *5*

(m. sus.cym.)  
(med. timp. mallets) (b.d.)

105

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*mf* *mp* *f* *ffp* *ff* *mf*

*f* *p* *f* *pp*

*f* *p* *f* *pp*

*mf* *mp* *f* *mf* *mp* *f* *mf*

*mp* *p* *mf* *mp* *p* *mf* *mp*

*ff*

*ff*

*ff*

*ff*

*mf* *mp* *f* *mf* *mp* *f* *mf*



[illegible]



Fl. *f* *mp* *f* *f* *mf*

Ob. *f* *mp* *f* *f* *mf*

Cl. *f* *mp* *f* *f* *mf*

Cbn. *f* *mf* *mp* *f* *mf*

Hn. open *f* *p* *mf* *f* *p*

Tpt. open *f* *p* *mf* *f* *p*

Tbn. open *f* *p* *mf* *f* *p*

Tba. *f* *mf* *mp* *f* *mf*

Perc. 1 *mf* *mf* *p* *mf* *mp*

Perc. 2

Hp.

Pno. *mf* *mf* *p* *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *f* *mf* *mp* *f* *mf*

118

Fl. *f* *mp* *f* *ff* *mf*

Ob. *f* *mp* *f* *ff* *mf*

Cl. *f* *mp* *f* *ff* *mf*

Cbn. *mp* *f* *mf* *f* *mf*

Hn. *mf* *f* *p* *mf* *p*

Tpt. *mf* *f* *p* *mf* *p*

Tbn. *mf* *f* *p* *mf* *p*

Tba. *mp* *f* *mf* *f* *mf*

Perc. 1 (b.d.) *p* *mf* *mp* *mf*

Perc. 2 *p*

Hp.

Pno. (8) *f* *mf* *f* *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf* *f* *mf*

Cb. *mp* *f* *mf* *f* *mf*

Small Suspended Cymbal  
medium yarn

122

Fl. *f* *mp* *f* *mf* *f* *mf* *f*

Ob. *f* *mp* *f* *mf* *f* *mf* *f*

Cl. *f* *mp* *f* *mf* *f* *mf* *f*

Cbn. *f* *mf* *f* *mf* *f* *mf* *f*

Hn. *mf* *p* *mf* *p* *f* *mp*

Tpt. *mf* *p* *mf* *p* *f* *mp*

Tbn. *mf* *p* *mf* *p* *f* *mp*

Tba. *f* *mf* *f* *mf* *f* *mf*

Perc. 1

Perc. 2 *sfz* *p* *sfz* *p*

Hp.

Pno.

Vln. 1 *ff* *mf* *ff* *mf*

Vln. 2 *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

126

Fl. *f* *mf* *f* *mf* *ff* *mf*

Ob. *f* *mf* *f* *mf* *ff* *mf*

Cl. *f* *mf* *f* *ff* *mf* *ff*

Cbn. *f* *mf* *f* *mf* poco a poco cresc.

Hn. *f* *mp* *f*

Tpt. *f* *mp* *f*

Tbn. *f* *mp* *f*

Tba. *f* *mf* *f* *mf* poco a poco cresc.

Perc. 1 (s. sus. cym.) *p* *f* *mp* cresc. poco a poco

Perc. 2 *sfz* *p* *sfz*

Hp.

Pno. *grb*

Vln. 1 *f* *mp* *f* *ff* *f* poco a poco cresc.

Vln. 2 *f* *mp* *f* *ff* *f* poco a poco cresc.

Vla. *f* *mp* *f* *ff* *f* poco a poco cresc.

Vc. *f* *mf* *f* *ff* *f* poco a poco cresc.

Cb. *f* *mf* *f* *ff* *f* poco a poco cresc.

Fl. *mf* *ff* *ff* *mf* *mf* *ff*

Ob. *f* *mp* *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* *mf* *ff*

Cbn. *mf* *ff* *mf* *ff* *mf* *ff*

Hn. *mf* *ff* *mf* *ff* *mf* *ff*

Tpt. *mf* *ff* *mf* *ff* *mf* *ff*

Tbn. *mf* *ff* *mf* *ff* *mf* *ff*

Tba. *mf* *ff* *mf* *ff* *mf* *ff*

Perc. 1 *mf* *ff* *mf* *ff* *mf* *ff*

Perc. 2 *ppp* *mp* *ppp*

Hp. *mf* *ff* *mf* *ff* *mf* *ff*

Pno. *mf* *ff* *mf* *ff* *mf* *ff*

Vln. 1 *mf* *ff* *mf* *ff* *mf* *ff*

Vln. 2 *mf* *ff* *mf* *ff* *mf* *ff*

Vla. *mf* *ff* *mf* *ff* *mf* *ff*

Vc. *mf* *ff* *mf* *ff* *mf* *ff*

Cb. *mf* *ff* *mf* *ff* *mf* *ff*

Medium Tam-Tam tam-tam beaters

(8).....1 8<sup>th</sup>.....

133

Fl. *ff* *mf* *mf*

Ob. *mf* *ff* *mf* *ff*

Cl. *ff* *mf* *ff* *mf*

Cbn. *(f cresc.)*

Hn. *mf cresc.*

Tpt. *mf cresc.*

Tbn. *mf cresc.*

Tba. *(f cresc.)*

Perc. 1 *(b.d.)* *(mf cresc.)* *(tam.)*

Perc. 2 *pp* *mf* *pp*

Hp.

Pno. *(8)*

Vln. 1 *(cresc.)*

Vln. 2 *(cresc.)*

Vla. *(cresc.)*

Vc. *(cresc.)*

Cb. *(cresc.)*

136

Fl. *ff* *f* *f* *fff* *fff*

Ob. *f* *ff* *f* *fff* *fff*

Cl. *ff* *f* *ff* *f* *fff* *fff*

Cbn. *(ff)* *f* *f* *fff* *fff*

Hn. *(f)* *f* *f* *ff*

Tpt. *(f)* *f* *f* *ff*

Tbn. *(f)* *f* *f* *ff*

Tba. *(ff)* *f* *f* *fff*

Perc. 1 *f* *f* *ff*

Perc. 2 *p* *f* *p*

Hp.

Pno. *fff* *p*

Vln. 1 *(ff)* *f* *f* *fff*

Vln. 2 *(ff)* *f* *f* *fff*

Vla. *(ff)* *f* *f* *fff*

Vc. *(ff)* *f* *f* *fff*

Cb. *(ff)* *f* *f* *fff*

140 rit.

Fl. *p* 3 to piccolo

Ob. *p* 3 3

Cl. *p* 3 3

Cbn. *fff* *pp* *n.*

Hn. *fff* 6 5 3 3 *pp*

Tpt. *fff* 6 5 3 5 *pp*

Tbn. *fff* 6 6 5 3 *pp*

Tba. *fff* 6 6 5 3 *pp*

Perc. 1 *ff* (b.d.) *pp* *n.*

Perc. 2 *ff* (tam.) *pp*

Hp. *fff* *lv.* *8va* *8vb*

Pno. *fff* *poco a poco dim.* *f* *8va* *8vb*

**rit.**

Vln. 1 *fff* 6 6 5 3 3 3 *pp* *8va*

Vln. 2 *fff* 6 6 5 5 3 5 3 *pp* *8va*

Vla. *fff* 6 6 6 5 5 3 3

Vc. *fff* 6 6 6 5 5 3 *ppp*

Cb. *fff* *pp*



143 **(rit.)** ♩ = 56

Picc.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

**(rit.)** ♩ = 56

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

150

$d = 56$

(♩ = ♪)

[illegible]

157

156

Piccolo

Picc.

mp

f

p

Ob.

mf

Cl.

mf

Cbn.

Hn.

Tpt.

cup mute

mf

Tbn.

Tba.

mute

mp

f

p

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

8va

n.

mp

n.

(s)

Vln. 2

n.

Vla.

Vc.

Cb.

mp

n.

162

Picc. *mf* *p* *f* *p*

Ob. *pp* *mf*

Cl. *pp* *mf*

Cbn.

Hn.

Tpt. (c. mute) *pp* *mf*

Tbn.

Tba. (mute) *mf* *p* *mp* *f* *p*

Perc. 1

Perc. 2 (vib.) *pp* *mp* *pp*

Hp.

Pno.

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb.

167

Picc. *mf* *f*

Ob. *pp*

Cl. *pp*

Cbn. *pp* *mf* *p*

Hn.

Tpt. *p*

Tbn. straight mute *pp* *mf* *p*

Tba. *pp* *mf* *p*

Perc. 1

Perc. 2 *pp* *mp* *pp*

Hp.

Pno.

Vln. 1 *mp* *pp* *pp*

Vln. 2 *mp* *pp* *pp*

Vla. *mp* *pp* *pp*

Vc. *mp* *pp* *pp*

Cb. *mf* *f*

Picc. *pp* *p* *f* *mf*  
 Ob. *p* *f* *mf*  
 Cl. *p* *f* *mf*  
 Cbn. *mf* *mf*  
 Hn. *p* *mf* *p* *f* *mf*  
 Tpt. (c. mute) *p* *f* *mf*  
 Tbn. (s. mute) *mf* *p* *f* *mf*  
 Tba. (mute) *mf* *p* *f* *mf*  
 Perc. 1 (b.d.) *ppp*  
 Perc. 2 (vib.) *pp*  
 Hp. *5* *3* *5* *6*  
 Pno. *5* *3* *5* *5* *6*  
 Vln. 1 *mp* *pp* *p*  
 Vln. 2 *mp* *pp* *p*  
 Vla. *mp* *pp* *p*  
 Vc. *mp* *pp* *p*  
 Cb. *pp* *p*

175

Picc. *ff* *mp* *mf* *f*

Ob. *ff* *mf* *pp*

Cl. *ff* *mf* *pp*

Cbn. *ff* *pp*

Hn. *ff* *pp*

Tpt. *ff* *mf* *pp*

Tbn. *ff* *pp*

Tba. *ff* *mp* *mf* *f*

Perc. 1 *f*

Perc. 2 *f* *pp* *mp* *pp*

Hp. *f* *p*

Pno. *f* *p*

Vln. 1 *f* *pp* *mp* *pp*

Vln. 2 *f* *pp* *mp* *pp*

Vla. *f* *pp* *mp* *pp*

Vc. *f* *pp* *mp* *pp*

Cb. *f*

179

Picc. *mp* *f* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Cbn. *mf* *p*

Hn. (mute) *mf* *p*

Tpt. (c. mute) *mf* *pp*

Tbn. (s. mute) *mf* *p*

Tba. (mute) *p*

Perc. 1

Perc. 2 (vib.) *pp* *mp*

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb. *mp* *f* *pp*



183

Picc. *p* *f* *mp* *mf*

Ob. *p* *f*

Cl. *p* *f*

Cbn. *f*

Hn. *f*

Tpt. *p* *f*

Tbn. *f*

Tba. *f* remove mute

Perc. 1 (b.d.) *p* *f*

Perc. 2 *pp* *pp*

Hp. *ff* *p*

Pno. *ff* *p*

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

Cb. *pp* *ff* *mp* *mf*

187

Picc. *pp* *mf* *mp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Cbn. *pp* *mf* *mf*

Hn. (mute) *pp* *mf* *mf*

Tpt. (c. mute) *mf* *pp*

Tbn. (s. mute) *pp* *mf* *mf*

Tba.

Perc. 1 **Temple Blocks** hard yarn mallets *p*

Perc. 2 (vib.) *mp* *pp* *pp*

Hp. *5* *3* *5* *3*

Pno. *5* *3* *5* *3*

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *mf* *mp* *mf*

191

Picc. *pp* *mp* *f* *mp*

Ob. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Cbn. *pp* *p*

Hn. *pp*

Tpt. *pp* *mf* *pp*

Tbn. *pp*

Tba. *open* *mp* *f* *pp* *p*

Perc. 1 *mf*

Perc. 2 *mp* *pp* *mp*

Hp.

Pno.

Vln. 1 *pp* *mp* *pp*

Vln. 2 *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *pp* *mp* *pp*

Cb. *pp* *pp*

Picc. *mf* *pp* *p*  
 Ob. *p*  
 Cl. *p* *mf* *mp*  
 Cbn. *mf* *mp*  
 Hn. *p* *mf*  
 Tpt. *p*  
 Tbn. *p* *mf* *mp*  
 Tba. *mf* *mp*  
 Perc. 1  
 Perc. 2 (vib.) *pp*  
 Hp. *mp* *mf*  
 Pno. *mp* *mf*  
 Vln. 1 *p*  
 Vln. 2 *p*  
 Vla. *p*  
 Vc. *p* *mf* *mp*  
 Cb. *mf* *p* *mf* *mp*

200

Picc. *mf* *mp* *ff* *pp* to flute

Ob. *mf* *mp* *ff* *pp*

Cl. *mf* *mp* *ff* *pp*

Cbn. *f* *mf* *ff* *pp*

Hn. *mp* *mf* *mp* *ff* *pp*

Tpt. *mf* *mp* *ff* *pp*

Tbn. *f* *mf* *ff* *pp*

Tba. *f* *mf* *ff* *pp* insert mute

(b.d., heavy felt)

Perc. 1 *ppp* *f* *ppp*

Perc. 2 *ppp* *ff* *pp* (vib.) soft yarn mallets

Hp. *f* *ff*

Pno. *f* *ff*

Vln. 1 *mf* *pp* bow as necessary

Vln. 2 *mf* *f* *pp* bow as necessary

Vla. *mf* *mp* *f* *pp* bow as necessary

Vc. *f* *pp* bow as necessary

Cb. *f* *pp* bow as necessary

205

 $\text{♩} = 40$ 

Flute

Fl. *pp* *mp* *n.*

Ob. *pp* *mp* *n.*

Cl. *pp* *mp* *n.*

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 (b.d.) *ppp* *poco*

Perc. 2 (vib.) *mp* *ppp*

Hp. *pp* *mp* *pp*

Pno. *pp* *mp* *pp*

$\text{♩} = 40$

Vln. 1 *mp* *pp*

Vln. 2 *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

211

Fl. *p* *n.* *ppp* 3

Ob. *p* *n.* *ppp* 3

Cl. *p* *n.* *ppp* 3 3

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1 *n.*

Perc. 2 *mp* *pp* *mp*

Hp. *mp* *pp* 3 3 5

Pno. *mp* *pp* 3 3 3 3 3 3 3 3

Vln. 1 *pp* *mp* *p* *mp*

Vln. 2 *pp* *mp* *p* *mp*

Vla. *pp* *mp* *p* *mp*

Vc. *pp* *mp* *p* *mp*

Cb. *pp* *mp* *p* *mp* *n.*

216

Fl. *mp* *ppp*

Ob. *mp* *ppp*

Cl. *mp* *ppp*

Cbn. *p* *f*

Hn.

Tpt.

Tbn. straight mute *p* *f*

Tba. mute *p* *f*

Perc. 1 *ppp* (vib.) *mf*

Perc. 2 *ppp* *pp*

Hp. *mf* *pp* *p*

Pno. *mf* *pp* *p*

Vln. 1 *n.* *p*

Vln. 2 *n.* *p*

Vla. *n.* *p*

Vc. *n.* *p*

Cb. *p*



Fl. *pp* *mp* *n.*

Ob. *pp* *mp* *n.*

Cl. *pp* *mp* *n.*

Cbn.

Hn. *pp* *mp* *n.*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 *mf* *p* *poco* *pp* *mp*

Hp. *mf* *p* *poco* *pp* *mp*

Pno. *mf* *p* *poco* *pp* *mp*

Vln. 1 *mf* *p* *poco* *pp* *mp*

Vln. 2 *mf* *p* *poco* *pp* *mp*

Vla. *mf* *p* *poco* *pp* *mp*

Vc. *mf* *p* *poco* *pp* *mp*

Cb. *mf* *p* *poco* *pp* *mp* *n.*

Fl. *n.* *pp* *mf*

Ob. *n.* *pp* *mf*

Cl. *n.* *pp* *mf*

Cbn.

Hn. *pp* *mf*

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2 (vib.) *ppp* *pp* *mp*

Hp. *pp* *mf*

Pno. *pp* *mf*

Vln. 1 *n.* *pp* *mf*

Vln. 2 *n.* *pp* *mf*

Vla. *n.* *pp* *mf*

Vc. *n.* *pp* *mf*

Cb. *pp* *mf*

Fl. *p* *poco* *n.*

Ob. *p* *poco* *n.*

Cl. *p* *poco* *n.*

Cbn.

Hn. *p* *poco* *n.*

Tpt.

Tbn.

Tba.

Perc. 1 (b.d.) *ppp* (tam.) *mp* *ppp*

Perc. 2 *p* *poco* *n.* *ppp*

Hp. *p* *poco* *pp*

Pno. *p* *poco* *pp* *mf*

Vln. 1 Solo, espressivo *p* *mp* *p* (end solo)

Vln. 2 *p* *poco* *n.* *p*

Vla. *p* *poco* *n.* *p*

Vc. *p* *poco* *n.* *p*

Cb. *p* *poco* *n.* *p*

Fl. *mf* *p* *n.*

Ob. *mf* *p* *n.*

Cl. *mf* *p* *n.*

Cbn. *pp*

Hn. *mf* *p* *n.*

Tpt. *(s. mute)* *(mute)*

Tbn. *pp*

Tba. *pp*

Perc. 1 *(tam.)* *mf* *(b.d.)* *ppp*

Perc. 2 *(vib.)* *mf* *p* *n.*

Hp. *f* *mp* *mf* *p*

Pno. *mf* *pp*

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *n.*

Vla. *mf* *p* *n.*

Vc. *mf* *p* *n.*

Cb. *mf* *p* *n.*

Fl. *p* < *mf* *p* *mf* *n.* *pp* 3 5 3

Ob. *p* < *mf* *p* *mf* *n.* 3

Cl. *p* < *mf* *p* *mf* *n.*

Cbn. *f*

Hn. *p* < *mf* *p* *mf* *n.*

Tpt. —

Tbn. —

Tba. *mf*

Perc. 1 *f* *p* *mf*

Perc. 2 *p* *mf* *p* *mf* *ppp*

Hp. *mf* *pp* *secco*

Pno. *mf* 3 3 3 3 3 3 5 5 *pp* 5 3 5

Vln. 1 *mp* < *mf* *p* *mf* *gliss.* *n.*

Vln. 2 *mp* < *mf* *p* *mf* *n.*

Vla. *mp* < *mf* *p* *mf* *n.*

Vc. *mp* < *mf* *p* *mf* *n.*

Cb. *mp* < *mf* *p* *mf* *n.*



255

254

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

259  $\text{♩} = 80$   
**accel. poco a poco to b. 289.** - - - - -

258

Fl. *mp* *f* *p*

Ob. *mp* *f* *p*

Cl. *mp* *f* *p*

Cbn. *pp cresc. poco a poco*

Hn. *mp* *f* *p*

Tpt. (c. mute) *mp* *f* *p*

Tbn. (mute) *pp cresc. poco a poco*

Tba. (b.d., heavy felt) damp with L.H. sempre *pp cresc. poco a poco*

Perc. 1 (vib.) *mp* *f* *p*

Perc. 2

Hp. *mp* *f* *pp*

Pno. *f* *pp*

**accel. poco a poco to b. 289.** - - - - -

Vln. 1 *mp* *f* *p*

Vln. 2 *mp* *f* *p*

Vla. *mp* *f* *p* Solo, espressivo

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*



262 (accel.) (♩ = 96)

266

Fl. *mf* *n.* *mp*

Ob. *mf* *n.* *mp*

Cl. *mf* *n.* *mp*

Cbn. *(cresc.)* *(p)*

Hn. *p* *f* *mp*

Tpt. *p* *f*

Tbn. *p* *f*

Tba. *(cresc.)* *(p)*

Perc. 1 *(cresc.)* *(p)*

Perc. 2 *p*

Hp.

Pno.

(accel.) (♩ = 96)

Vln. 1 *p* *mf* *pp* *ord.* *mp*

Vln. 2 *p* *mf* *pp* *ord.* *mp*

Vla. *mf* *n.* *mp*

Vc. *mp*

Cb. *mp*

\* Swell from niente or quiet as possible to written dynamic. Like a reverse attack.

267 **(accel.)** - - - - - ( $\text{♩} = 108$ ) - - - - -

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

(cresc.)

(open)

(mute)

(b.d., damp)

(cresc.)

(vib.)

**(accel.)** - - - - - ( $\text{♩} = 108$ ) - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f*

*p*

*f*

*p*

*f*

*p*

272

(accel.)

(♩ = 120)

Fl.

Ob.

Cl.

sub. *p*

*f* *mf* *pp*

Cbn.

(*mp*) (*mf*)

Hn.

sub. *p* *mf* *pp*

Tpt.

(s. mute) *p* *mf*

Tbn.

(s. mute) *p* *mf*

Tba.

(*mp*) (*mf*)

Perc. 1

(*mp*) (*mf*)

Perc. 2

sub. *p* *mf* *pp*

Hp.

Pno.

(accel.)

(♩ = 120)

Vln. 1

sub. *p* *mf* *p* *mp* *pp*

Vln. 2

sub. *p* *mf* *p*

Vla.

sub. *p* *mf* *p* *mp*

Vc.

sub. *p* *mf* *p*

Cb.

*f* *p* (sul pont.) *pp*

277 (accel.)

279

(♩ = 132)

Fl.

Ob.

Cl.

Cbn. *(cresc.)*

Hn.

Tpt.

Tbn.

Tba. *(mute)* *(cresc.)*

Perc. 1 *(b.d., damp)* *(cresc.)* change to

Perc. 2 *(vib.)* *p* *f*

Hp.

Pno. *pp cresc.* *3* *5*

*8<sup>va</sup>*

(accel.)

(♩ = 132)

Vln. 1 *(s.p.)* *pp* *mf* *p* *f*

Vln. 2 *5* *sul pont.* *6* *mp* *p* *ord.* *3* *f*

Vla. *(s.p.)* *pp* *pp* *mf* *p* *ord.* *3* *f*

Vc. *(s.p.)* *pp* *5* *mp* *p* *ord.* *3* *f*

Cb. *(s.p.)* *6* *7* *mp* *p* *ord.* *3* *f*

281 (accel.)

(♩ = 144)

Musical score for measures 281-285, orchestral instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Contrabassoon (Cbn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), and Piano (Pno.).

Measure 281: Cbn. (7), Pno. (cresc.), Perc. 1 (5), Perc. 2 (6). Dynamics: *ff*.

Measure 282: Cbn. (7), Pno. (cresc.), Perc. 1 (6), Perc. 2 (6). Dynamics: *ff*.

Measure 283: Cbn. (7), Pno. (cresc.), Perc. 1 (7), Perc. 2 (6). Dynamics: *ff*.

Measure 284: Cbn. (3), Hn. (open), Tbn. (open), Tba. (mute), Perc. 1 (undamped), Perc. 2 (6), Pno. (7). Dynamics: *mp*, *p*, *f*.

Measure 285: Cbn. (3), Hn. (open), Tbn. (open), Tba. (5), Perc. 1 (sub. *mp*), Perc. 2 (6), Pno. (6, 7). Dynamics: *mp*, *p*, *f*.

(accel.)

(♩ = 144)

Musical score for measures 281-285, string instruments. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 281: Vln. 1, Vln. 2, Vla., Vc., Cb. (8). Dynamics: *mp*.

Measure 282: Vln. 1, Vln. 2, Vla., Vc., Cb. (8). Dynamics: *mp*.

Measure 283: Vln. 1, Vln. 2, Vla., Vc., Cb. (8). Dynamics: *f*.

Measure 284: Vln. 1, Vln. 2, Vla., Vc., Cb. (3). Dynamics: *mp*, *f*.

Measure 285: Vln. 1, Vln. 2, Vla., Vc., Cb. (5, 6). Dynamics: *mp*, *f*.

286 (accel.)

Fl. *p* 3 5 6 *ff* *mf*

Ob. *p* 3 5 6 7 *ff*

Cl. *p* 3 5 6 7 *ff* *mp*

Cbn. 5 3 5 6 3 *ff*

Hn. 5 6 3 *mf* *mp* 3 *f*

Tpt. 5 6 7 *mf* *mp* 3 *f*

Tbn. 6 3 *mf* *mp* 5 6 *f*

Tba. (mute) 3 5 6 3 *f*

Perc. 1 (b.d.) *ff*

Perc. 2 (vib.) *pp* Medium Sus. Cym. medium rubber *p* Temple Blocks, Bongos, Tom-Toms (med. rubber) *sfz* *p*

Hp. *pp* *ff*

Pno. *mf* 5 6 *ff* *ff*

(accel.)

♩ = 152

Vln. 1 *mp* 3 5 6 *ff*

Vln. 2 5 6 7 5 3 *ff*

Vla. 5 6 6 *ff*

Vc. 6 5 6 7 *ff*

Cb. 5 6 3 *ff*

290

Fl. *f* *mf* *f*

Ob. *mf* *f* *mf* *f*

Cl. *f* *p* *f*

Cbn. *mf* *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *p* *f*

Tba. *p* *f*

Perc. 1 *pp* *mf*

Perc. 2 *f* *mp* *f* *p* *f*

Hp. *f*

Pno. *f* *mp* *f* *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Fl. *mp* *f* *mp* *mf* *f* *mf*

Ob. *f* *mf* *mf* *f*

Cl. *mp* *f* *mp* *mf* *f* *mf* *f*

Cbn. *fp* *f*

Hn. (mute) *p* *f*

Tpt. (s. mute) *p* *f*

Tbn. (s. mute) *p* *f*

Tba. (mute) *p* *f*

Perc. 1 (small sus. cym.)  
snare stick, edge *sfz*

Perc. 2 **Marimba** (med. rubber) *mp* *f* *p* *f* *p* (t.blk.) *f* *p* (bgo.) *p* *f* (tom.) *p* *mf*

Hp. *f* *f* *mf* *f*

Pno. *p* *f* *mf* *f* *mf* *f*

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*



301

Fl. *mf* *f* *p* *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. *p* *mf* *f* *mf* *mf* *f*

Cbn. *p* *f*

Hn. *mp* *f* *mp*

Tpt. *mp* *f*

Tbn. *mp* *f* *mp*

Tba. *p* *f* *mp*

Perc. 1

Perc. 2 (mar.) *mp* *f* *p*

Hp. *mf* *f*

Pno. *p* *mf* *f*

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

307 310

Fl. *f* *f* *p* *f* *mf* *f* *mf*

Ob. *f* *p* *f* *p* *f* *p* *f*

Cl. *p* *mf* *f* *p* *f* *mf* *f*

Cbn. *p* *f* *p* *f*

Hn. (mute) *f* *p* *f*

Tpt. (s. mute) *p* *f*

Tbn. *f* *p* *f*

Tba. (mute) *f* *p* *f* remove mute

Perc. 1 **Vibraphone** motor off, hard yarn mallets *mp* *mf* *mp*

Perc. 2 (tom.) *p* *f* (t.blk.) *mf* *p* **Small Sus. Cym.** *pp* *sfz*

Hp. *mf* *f* *mf*

Pno. *f* *f* *p* *p* *f*

Vln. 1 *p* *f* *p* *f* *p* *f*

Vln. 2 *p* *f* *p* *f* *p* *f*

Vla. *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

314

Fl. *f* *3* *p* *mf* *3* *ff*

Ob. *mp* *3* *5* *f* *mf* *3* *ff* *mp* *3* *5*

Cl. *mp* *3* *5* *f* *mf* *3* *ff* *mf* *3* *5*

Cbn. *mf* *3* *ff* *p* *3*

Hn. *mp* *3* *5* *f* *mf* *3* *ff*

Tpt. *mp* *3* *5* *f* *mf* *3* *ff*

Tbn. *mp* *3* *5* *f* *mf* *3* *ff*

Tba. *open* *mf* *3* *ff* *p* *3*

Perc. 1 *mf* *f* *p* *mf* *(b.d., hard yarn)* *Φ* *(vib.)* *mp* *3* *mf*

Perc. 2 *(bgo.)* *p* *mf* *f* *Φ* *mf* *3* *ff* *p*

Hp. *f* *ff* *mf*

Pno. *ff* *mf* *3* *ff* *mp* *5*

Vln. 1 *mp* *f* *mf* *3* *ff*

Vln. 2 *mp* *f* *mf* *3* *ff*

Vla. *mp* *f* *mf* *3* *ff*

Vc. *mp* *f* *mf* *3* *ff* *p* *3*

Cb. *mp* *f* *mf* *3* *ff* *p* *3*

319

Fl. *f* *mf* *f* *mf* *mf* *f*

Ob. *f* *mf* *mf* *f* *mp* *f* *mf*

Cl. *f* *mp* *f* *mp* *f* *mf*

Cbn. *f* *p* *f*

Hn. *f* *open* *open* *open* *open*

Tpt. *open* *mp* *f* *mf*

Tbn. *f* *open* *open* *open*

Tba. *f* *f*

Perc. 1 (vib.) *mp* *mf*

Perc. 2 (m. sus. cym.) *sfz* (t.blk.) *p* *f* *p* *f* *p*

Hp. *f*

Pno. *f* *f* *mf* *f*

Vln. 1 *mp* *mp* *f* *mp*

Vln. 2 *mp* *mp* *f* *mp*

Vla. *mp* *mp* *f* *mp*

Vc. *f* *p* *f* *mp*

Cb. *f* *p* *f* *mp*

Medium Bass Drum

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[illegible]

335

Fl. *mf* *f* *mf* *f* *f* *ff*

Ob. *mf* *f* *f* *ff*

Cl. *mp*

Cbn. *f* *f* *p* *mp* *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f* *p* *mp* *f*

Perc. 1 (vib.) hard yarn mallets *mf* *f* *ff*

Perc. 2 (b.d.) medium timpani mallets *p* *f*

Hp.

Pno. *f* *mf* *f* *mf* *f* *ff* *mp* Celesta

Vln. 1 *f* *pp* *p* *f* *mp* non-vib.

Vln. 2 *pp* *p* *f* *mp* non-vib.

Vla. *pp* *p* *f* *mp* non-vib.

Vc. *f* *p* *mp* *f* *mp* non-vib.

Cb. *f* *p* *mp* *f* *mp*

340

344

**Fl.** *mf* *f*

**Ob.** *mf*

**Cl.** *f* *mp* *f* *p* *mf*

**Cbn.** *mf*

**Hn.** (mute) *mf*

**Tpt.** (s. mute) *mf*

**Tbn.** (s. mute) *mf*

**Tba.** (open) *mf*

**Perc. 1** (vib.) *p*

**Perc. 2**

**Hp.**

**Cel.** *f* *mp* *f* *p* *Piano* *legato, non-ped.*

**Vln. 1**

**Vln. 2**

**Vla.**

**Vc.**

**Cb.**



345

Fl. *p* *p* *f* *p* *f* *p* *f* *p*

Ob. *f*

Cl. *f*

Cbn. *f* *p*

Hn. *f* *p* *mf*

Tpt. *f* *p* *mf*

Tbn. *f* *p* *mf*

Tba. *f* *p* *mf*

Perc. 1 *mf* *p* *mf* *p* *mf* *p* *mf*

Perc. 2 *pp*

Hp.

Pno. *f* *p* *p* *f* *p* *f* *p* *f*

Vln. 1 *ord.* *mf agitated*

Vln. 2 *ord.* *mf agitated*

Vla. *ord.* *mf agitated*

Vc. *n.*

Cb. *n.*

Small Sus. Cym. soft yarn mallets

351

350

351

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

hard felt beaters, center of drum, secco; mute if necessary

B.D.

(s. sus. cym.)

Bongos

hard rubber mallets

mf

ff

f

pp

mf agitated

IV

pizz.



363

Fl. *ff* *mf* *f* *ff* *f* *ff*

Ob. *ff* *mf* *f* *ff* *f* *ff*

Cl. *ff* *f* *ff* *f* *ff*

Cbn. *ff* *mf* *f* *ff*

Hn. *mf* *ff* *mf* *ff* *mp* *ff*

Tpt. *mf* *ff* *mf* *ff* *mp* *ff*

Tbn. *mf* *ff* *mf* *ff* *mp* *ff*

Tba. *mf* *ff* *mf* *f* *ff*

Perc. 1 (b.d.) ord., not muted *p* *ff* *mf* *f* *mp* *ff*

Perc. 2 *mf* *f* *p* *f* *mf* *ff*

Hp. *mf* *ff*

Pno. *ff* *mf* *f* *ff*

Vln. 1 *ff* *mf* *ff* *f*

Vln. 2 *ff* *mf* *ff* *f*

Vla. *ff* *mf* *ff* *f*

Vc. *ff* *mf* *ff* *f*

Cb. *ff* *mf* *ff* *f* *ff* *mf*

IV arco *mf* *ff* *f* *ff* *mf*

pizz. *f* *ff* *mf*

Temple Blocks  
hard yarn mallets

(m. sus cym., hard yarn)

dampen



375

Fl. *ff* *f* *ff* *fff*

Ob. *ff* *f* *ff* *fff*

Cl. *ff* *f* *ff* *fff*

Cbn. *ff* *f* *mf*

Hn. *mf* *f* *mf* *ff*

Tpt. *mf* *f* *mf* *ff*

Tbn. *mf* *f* *mf* *ff*

Tba. *mf* *ff* *f* *mf*

Perc. 1 (b.d.) *f* *mf* *ord., not muted* *p*

Perc. 2 (m. sus cym., hard yarn) *pp*

Hp.

Pno. *mf* *f* *fff*

Vln. 1

Vln. 2

Vla.

Vc. pizz. *ff* arco *p* *mf* *mf*

Cb. *ff* *f* *mf*

380

Fl. *f* *f* *mp* *mf* *f*

Ob. *f* *f* *mp* *mp* *mf* *mf* *f*

Cl. *f* *f* *mp* *mf* *f*

Cbn. *ff* *p* *f* *p* *f*

Hn. *sub. mp*

Tpt. *sub. mp*

Tbn. *sub. mp*

Tba. *ff*

Perc. 1 *ff*

Perc. 2 *f* *f* *mf* *f*

Hp.

Pno. *mp* *mf*

Vln. 1 *ff* *p* *f*

Vln. 2 *ff* *p*

Vla. *ff* *p* *f*

Vc. *ff* *p* *f*

Cb. *ff* *p*

[illegible]



390

Fl. *f* *mp* *f sempre*

Ob. *f* *p*

Cl. *f* *p*

Cbn. *f* *p*

Hn. *mf* *p*

Tpt. *mf* *p*

Tbn. *mf* *p*

Tba. *f* *p*

Perc. 1 *mf*

Perc. 2 *f* *mp*

Hp. *f* *p*

Pno. *f sempre*

Vln. 1 *mf* *ff* *p* *mf*

Vln. 2 *mf* *ff* *p* *mf*

Vla. *mf* *ff* *p* *mf*

Vc. *mf* *ff* *p* *mf*

Cb. *mf* *ff* *p*

395

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*f* sempre

*f* sempre

*f* sempre

sneak breaths

*f* sempre

open

*mf* sempre

open

*mf* sempre

open

*mf* sempre

sneak breaths

*f* sempre

(b.d.) medium timpani mallets

*mf*

Chimes chime hammers

*mf*

simile

*f* sempre

*f* sempre

*f* sempre

*f* sempre

*f* sempre

399

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

404 405

Fl. *ff* *sempre*

Ob. *ff* *sempre*

Cl. *ff* *sempre*

Cbn. *ff* *sempre*

Hn. *f* *sempre*

Tpt. *f* *sempre*

Tbn. *f* *sempre*

Tba. *ff* *sempre*

Perc. 1 (b.d.) *f*

Perc. 2 (chm.) *f* *sempre*

Hp. *ff* *secco*

Pno. *ff* *sempre*

Vln. 1 *ff* *sempre*

Vln. 2 *ff* *sempre*

Vla. *ff* *sempre*

Vc. *ff* *sempre*

Cb. *ff* *sempre*



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421

**419**

Fl. *mf* *f* *mp* *mf*

Ob. *f* *mp* *mf*

Cl. *mf*

Cbn.

Hn. *p* *pp*

Tpt. *p*

Tbn. *p* *pp*

Tba. *mp* *p* *pp*

Perc. 1 *pp* *mf* *p*

Perc. 2 *p* *mp*

Hp.

Pno. *mf* *f* *mp* *mf*

**Celesta**

Vln. 1 *mf* gradually even out dynamic

Vln. 2 *mf* gradually even out dynamic

Vla. gradually even out dynamic

Vc. gradually even out dynamic

Cb.

**Vibraphone** hard yarn mallets legato, ped. ad lib. *mf* *p*

(glock.) *ppp* hard plastic mallets



[illegible]



430

**rit.** . . . . .

**rit.**

senza vib.

 $-(pp)$ 

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434

♩ = 80

Fl.

Ob.

Cl.

Cbn.

Hn.

Tpt.

Tbn.

Tba.

Perc. 1

Perc. 2

Hp.

Cel.

(glock.)

5

*p*

5

*p*

*mp*

3

5

3

3

*pp*

3

3

♩ = 80

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

3

3

3